

COMPOSITIONS POUR HARPE

PAR

CHARLES OBERTHÜR

MÉTHODE ET EXERCICES.

- Op. 36. Harfenschule für doppelte und einfache Bewegung (Method for the Harp) . . .  
„ 24. Préludes dans tous les tons (Supplément à la Méthode) 2 Cahiers . . . chaque  
The Major and Minor Scales (Tonleitern in Dur und Moll) . . . . .

HARPE SEULE.

- Op.  
30. Souvenir de Boulogne, Nocturne . . . . .  
92. Eugenia, Etude caractéristique . . . . .  
114. Stray leaves, 3 Sketches . . . . .  
122. 3 Mélodies . . . . .  
123. La Grâce, Impromptu . . . . .  
150. La Sylphide, Morceau caractéristique . . . . .  
168. *Reichardt's Song*. Thou art so near and yet  
so far (Du liebes Ang') transcr. . . . .  
178. Hommage à Milton, 3 Mélodies . . . . .  
181. Le Réveil des Elfes, Morceau caractéristique . . . . .  
182. A fairy Legend . . . . .  
183. Erin, oh! Erin, Mélodie irlandaise favorite . . . . .  
185. Miranda. Scena senza parole . . . . .  
195. Les Gracieuses. 3 Mélodies favorites . . . . .  
207. Air Russe (Le Sarafan) . . . . .  
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304. Graziella, Caprice . . . . .  
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308. Alpen-Lieder, arr. . . . .  
311. Sylvana, Air de Ballet . . . . .  
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327. Un Songe, Poésie musicale . . . . .  
328. Olympia, Caprice . . . . .

Fleurs de *Jules Schulhoff*, Morceaux élégants:

- Nr. 1. Le Zéphyr, Romance . . . . .  
„ 2. Nocturne, Op. 11 . . . . .  
„ 3. La Naïade, Mélodie . . . . .  
„ 4. Chanson à boire, 2<sup>me</sup> Impromptu, Op. 8 . . . . .  
„ 5. Elégie, Marche funèbre . . . . .  
„ 6. La Berceuse, 4<sup>me</sup> Impromptu . . . . .  
„ 7. Confidence, 1<sup>er</sup> Impromptu, Op. 8 . . . . .  
„ 8. Polouča, Mazurka en La mineur . . . . .

Sérénade de *Gounod* . . . . .

Méditation de *Gounod* . . . . .

Les Gouttes d'eau, Caprice-Etude de *J. Ascher*. . . . .

Cavatine de l'opéra „Der Freischütz“ . . . . .

Liebeslied aus der Walküre von *R. Wagner* . . . . .

Walther's Preislied. von *R. Wagner* . . . . .

Hymnes sacrés . . . . .

Etude de Concert de *Goria* . . . . .

A Dream of by-gone days, Melody . . . . .

Philomèle. Paraphrase . . . . .

Le Sylphe, Morceau gracieux . . . . .

La Serenata de *G. Braga* . . . . .

The Nun's Prayer Op. 54 . . . . .

3 Musical Sketches:

- No. 1. The Gipsy Girl . . . . .  
„ 2. The Gondolier . . . . .  
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31. Réminiscences italiennes, Duo pour Harpe et  
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56. Martha, Fantaisie pour Harpe et Piano . . . . .  
90. Mon Séjour à Darmstadt, Nocturne pour Harpe  
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90. Mon Séjour à Darmstadt, Nocturne pour Harpe  
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Violoncelles, ou 2 Cors) . . . . . chaque  
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172. Un Ballo in Maschera, Souvenir pour Harpe et  
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297. Amadis, Duo pour Harpe et Piano . . . . .  
299. Berceuse pour Harpe (ou Piano) et Violon . . . . .  
299. Berceuse, arr. en Duo pour Harpe et Piano, . . . . .

Gesang der Rheintöchter aus Götterdämmerung, für  
Harfe und Piano . . . . .

Sérénade de *Gounod* pour Harpe et Piano . . . . .

Méditation de *Gounod* pour Harpe et Violon (ou  
Piano) . . . . . chaque

Chœur de l'Opéra „Norma“ pour Harpe et Piano . . . . .

Cavatine de l'Opéra „Robert le Diable“ pour Harpe  
et Piano . . . . .

La Traviata de *Verdi*, Duo pour Harpe et Piano . . . . .

Trois Marches funèbres transcrites pour Harpe et Violon

(ou Cello, ou Flûte, ou Cornet, ou Clarinette) ou Piano)

Nr. 1. *Beethoven*, Marche funèbre de l'Op. 26. 2 —

„ 2. *Chopin*, Marche funèbre de la Sonate,  
Op. 35 . . . . . 2 —

„ 3. *Schulhoff*, Marche funèbre, Elégie . . . . . 2 —

1<sup>er</sup> Trio pour Harpe, Violon et Violoncello, Op. 139 n 10 —

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# A FAIRY LEGEND.

Awhile they dance before him, then divide,  
 Breaking, like rosy clouds at even-tide  
 Around the rich pavilion of the sun,—  
 Till silently dispersing, one by one,  
 Through many a path, that from the chamber leads  
 To gardens, terraces and moonlight meads,  
 Their distant laughter comes upon the wind,  
 And but one trembling nymph remains behind.—

(LALLA ROOKH.)

composed by  
 CHARLES OBERTHÜR. Op. 182.

**HARP.**

*Andante con moto.*

*mf con grazia, leggiero.*

*cres.*

*calando e sostenuto.*

*a Tempo.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and a large eighth-note chord marked with an '8'. The bass staff provides a simple harmonic accompaniment with eighth notes.

Second system of musical notation. The treble staff continues the melodic line with a large eighth-note chord marked with an '8'. The bass staff includes the instruction *cres.* (crescendo) and a dynamic marking *f* (forte). A chord symbol  $(F^{\flat}(C^{\flat}A^{\flat}))$  is written above the bass staff.

Third system of musical notation. The treble staff features a melodic line with a large eighth-note chord marked with an '8'. The bass staff includes the instruction *p e carrezando.* (piano and carressing) and a tempo change marking *molto riten.* (molto ritenuto) followed by *a Tempo.*

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff includes the instruction *un poco* (a little) above the final measure.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes the instruction *riten.* (ritardando) followed by *a Tempo.*

*molto sosten: e p* *a Tempo e cres. f*

*con espress: pp e sdruciolando.* *marcato.*

(F# B#) (B#)

*pp* *marcato.* *a Tempo e stringendo.*

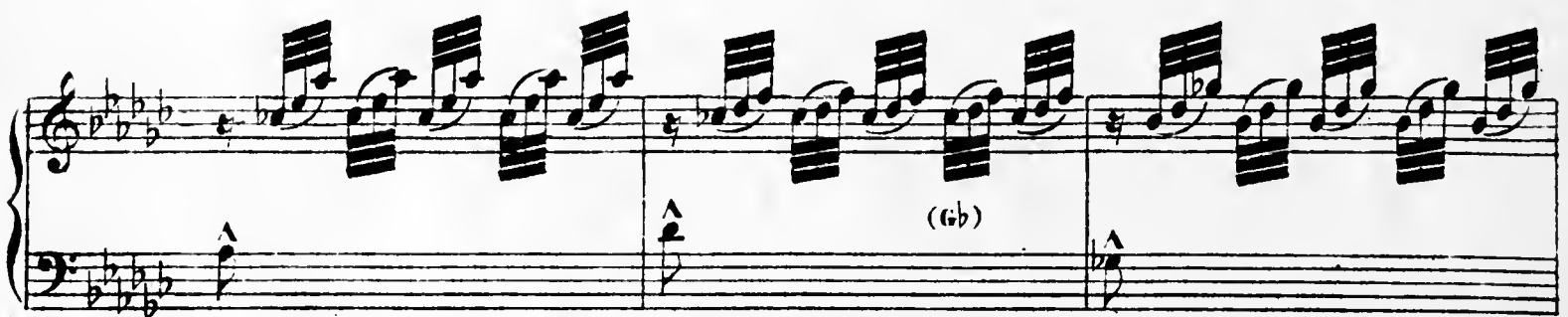
(F# B#) *calando.* (B#) (B#) *f*

*Allegro molto.*

*ten.* *sempre cres.* *ten.* *ppp bisbigliando.*









First system of musical notation. The treble clef staff contains a series of chords, each consisting of a quarter note and an eighth note beamed together. The bass clef staff contains a single bass note. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/8. The first measure is marked with the chord symbol  $(C\sharp A\flat)$ .



Second system of musical notation. The treble clef staff continues the chordal pattern. The bass clef staff contains a single bass note. The key signature has three flats. The second measure is marked with the chord symbol  $(A\flat)$ . The third measure is marked with *cres.* (crescendo).



Third system of musical notation. The treble clef staff continues the chordal pattern. The bass clef staff contains a single bass note. The key signature has three flats. The third measure is marked with *sempre*.



Fourth system of musical notation. The treble clef staff continues the chordal pattern. The bass clef staff contains a single bass note. The key signature has three flats. The first measure is marked with *cres.* (crescendo). The second measure is marked with *f* (forte).



Fifth system of musical notation. The treble clef staff continues the chordal pattern. The bass clef staff contains a single bass note. The key signature has three flats. The first measure is marked with *dimin* (diminuendo). The second measure is marked with *e* (e). The third measure is marked with *sostenuto.* (sostenuto). The system ends with a double bar line and a final chord.

**Andantino espressivo.**

First system of musical notation. The right hand features a melodic line with slurs and a fermata, marked *leggero.* The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand includes a triplet of sixteenth notes marked *cres.* and a rapid sixteenth-note passage marked *veloce.* The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs and a fermata, marked *fz*. The left hand includes a triplet of eighth notes marked *(G♭)*.

Fourth system of musical notation. The right hand features a melodic line with slurs and a fermata, marked *fz* and *molto cres. f ben legato.* The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand features a melodic line with slurs and a fermata, marked *a Tempo.* The left hand includes a triplet of eighth notes marked *L.H.* and *sostenuto.*



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a triplet of eighth notes. Bass staff has a supporting line. The word *leggiere.* is written below the treble staff. A key signature change to two flats is indicated by  $(Cb D\flat)$  above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many slurs and a *ben marcato.* instruction. Bass staff has a supporting line. A key signature change to one flat is indicated by  $(Ab Db)$  above the treble staff. A *fz* (forzando) marking is present above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a *fz* marking. Bass staff has a supporting line. A *pp* (pianissimo) marking is present above the treble staff. The word *estinto.* is written below the treble staff. A *fz* marking is present above the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a *molto ritenuto e p* instruction. Bass staff has a supporting line. A *mf* (mezzo-forte) marking is present above the treble staff. The words *con grazia.* and *leggiere.* are written below the treble staff. A tempo change to *Tempo I* is indicated above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and a *cres.* (crescendo) marking. Bass staff has a supporting line. A key signature change to one flat is indicated by  $(D\flat)$  above the treble staff.

calando e sostenuto. a Tempo.

cres. (F#) (C# A#) f

p e carrezando.

molto riten. a Tempo.

un poco

First system of musical notation. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a steady eighth-note accompaniment. The tempo marking *a Tempo.* is present. The word *riten.* is written above the first measure of the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the eighth-note accompaniment. The tempo marking *a Tempo e cres. f* is present. The word *molto sosten: e p* is written above the treble staff.

Third system of musical notation. The treble staff features a rapid sixteenth-note passage starting at measure 8 and ending at measure 22. The bass staff continues the eighth-note accompaniment. The tempo marking *marcato.* is present. The word *con espress:* is written above the first measure of the bass staff. The word *pp e sdruciolando.* is written above the treble staff.

Fourth system of musical notation. The treble staff continues the rapid sixteenth-note passage. The bass staff continues the eighth-note accompaniment. The tempo marking *marcato.* is present. The word *a Tempo e string:* is written above the treble staff. The word *calando.* is written above the bass staff.

Fifth system of musical notation. The treble staff continues the rapid sixteenth-note passage. The bass staff continues the eighth-note accompaniment. The tempo marking *pp sdruciolando.* is present. The word *f* is written above the first measure of the treble staff.

# CATALOGUE DE COMPOSITIONS

## POUR

### HARPE

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